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So much confusion magnifies his foe.
 His blazing galleys still distract his sight,
 He tore his beard, and foaming fled the fight.

—*The Corsair*.

Byron's poetry with its abrupt, if not ungrammatical, transitions of tense, its inaccuracies of diction, and its inharmonious successions of syllables, the German critics prefer to the poetry of Tennyson. If we ourselves do not prefer it, would it not, at least, be wise for us to try to perceive why others should do so, and to ask ourselves whether this style does not meet a legitimate imaginative demand which the poetry of our own time is neglecting? In this age there is no great danger that any large number will give to the English poetry of the early part of this century, of which, perhaps, Byron is the foremost representative, the supreme literary homage once accorded it. But let us not go to the opposite extreme. Let us acknowledge that the artistic possibilities of many of our younger writers might be greatly broadened by giving to this poetry a certain amount of very cordial literary consideration.

9. "The sources of Cynewulf's *Christ*, Part I." By Professor Albert S. Cook, of Yale University.

THIRD SESSION, WEDNESDAY, DECEMBER 28.

The third session was convened at 2.30 o'clock p. m.

The auditing committee reported as follows:

The Committee appointed to audit the accounts of the Treasurer and of the Committee of Twelve beg leave to report that both accounts have been carefully examined, and that both are found to be correct.

In the account of the Committee of Twelve there is a deficit of \$63.33 for necessary additional expenses. To cover this deficit the Committee respectfully recommend a further appropriation of \$63.33.

Respectfully submitted,

W. S. CURRELL,
 H. S. WHITE.

10. "Lemercier, and the three unities." By Dr. John R. Effinger, Jr., of the University of Michigan.

Discussion by Professor A. Cohn:

On the whole I heartily concur with the conclusion of Dr. Effinger's very able paper. There is no doubt that the middle solution proposed by Lemercier was preferable to the absolute subversion of the old rules which

was later advocated by the Romanticists. But was the adoption of such a solution possible at that time? Lemerrier himself was no great dramatist. There was no great French dramatist living at that time, and it may even be said that there had been none for a whole century. Voltaire, unquestionably the greatest French dramatist of the XVIIIth century, brilliant as he was, cannot be called a great dramatist. He possibly might have been one if he had not spread himself over so much ground, but, as it was, he lacked the powerful concentration which is necessary for the production of great dramatic works. When the Romanticists came, they did what they had to do; they destroyed the whole state of things, and this was necessary in order that a new one might be created. The faults of the dramas of Victor Hugo cannot be overlooked, and yet their production served a good purpose and may even be said to have been necessary. It must not be forgotten that Hugo did not begin his career as a dramatist. He was driven to dramatic writing by the criticisms of the adherents of the old school. After the production of Lamartine's *Meditations*, these critics were compelled to admit that something beautiful could be written by poets who did not accept all the rules laid by Boileau in his *Art Poétique*. They said to the new poets: "Oh yes, you may write elegies (this was the name given by them to Lamartine's poems), but when it comes to the highest form of poetry, to dramatic poetry, you are powerless." They of course considered dramatic poetry the highest form of poetry, because it was the form in which the poets of the classical era had achieved their greatest successes. This was a challenge which Hugo, as the chief of the younger poets, had to take up. He therefore determined to write for the stage, although his genius was lyric, and not dramatic. He constructed his dramas as melodramas, but he poured into them the burning metal of his lyric genius; and the success of *Hernani* simply demonstrated that a dramatic work, written in defiance of the old rules, could be a work of great poetical beauty, and win the admiration of the public. The success of *Hernani* effected a revolution; it destroyed the absolute sway of the old rules; it cleared the ground and made possible the creation of something new which is perhaps now springing up.

11. "Adversative-Conjunctive relations." By Dr. R. H. Wilson, of the Johns Hopkins University.

12. "The sources of Opitz's *Buch von der deutschen Poeterei*. By Dr. Thomas S. Baker, of the Johns Hopkins University.
This paper was discussed by Professor James W. Bright.

13. "The origin and meaning of 'Germani' (Tac. *Germ.* 2)." By Professor A. Gudeman, of the University of Pennsylvania. [Printed in *Philologus*, LVIII, 25 f.]